

NY PUBLIC LIBRARY THE BRANCH LIBRARIES
3 3333 02373 1074

30NS 500K

~~IN LIBRARY~~

793.3

M.

8001

THE CENTRAL CHILDREN'S ROOM
DONNELL LIBRARY CENTER
20 WEST 53 STREET
NEW YORK, N.Y. 10019

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/fourteencountryd00moff>

FOURTEEN COUNTRY DANCES

With
Instructions and Illustrative Diagrams
Designed for use in Schools

By
MARGARET C. BOYD

Music Arranged by
ALFRED MOFFAT

Price TWO SHILLINGS Net

BAYLEY & FERGUSON

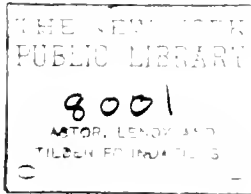
LONDON : 2 Great Marlborough Street, W. GLASGOW : 54 Queen Street

Copyright, 1913, by Bayley & Ferguson

REFERENCE

C793

m



1810 1811
31
YSA 1

C793.3
m

CONTENTS.

	Page
All in a Garden green	32
Ash Wednesday	18
Ball, The	12
Danny	22
E-O.	20
Faithful Shepherd, The	16
La Belle Catherine	30
Muffin, The	24
Peggy Perkins	14
Sir Roger de Coverley	26
St. James' Park	34
Sweet William.	28
Up and Down	8
Will o' the Wisp	10

Introduction.

The basis of this book of Country Dances is a collection of old dance tunes made by Mr Alfred Moffat*. Directions for some of the corresponding dances have been copied from old dance books in the British Museum, and thrown into a form that will be intelligible to the ordinary reader, and so arranged as to give the least possible difficulty to teachers who have neither the time nor the knowledge to follow less simple directions.

The dances are drawn from various sources, such as Playford's "Dancing Master;" Thompson's "24 Country Dances" 1760; Wylett's "Country Dances" 1740-50; Longman and Broderip's "Selection of most favourite Country Dances, Reels, etc." 1779-98; Fisher's "12 Country Dances," 1750-76.

Those in this book are all, with one exception— St. James' Park— of the Longways type, and are chosen so as to give some variety within this type, and yet to be simple enough for beginners and younger children. It is proposed to follow this book later with another containing more difficult dances of more varied types drawn from the same sources.

In order to make the dance directions as easy as possible to follow, a general explanation of all the special terms used, of the steps, the use of the music etc., will be given here, and repeated again as a footnote to the dance in which the difficulty occurs.

Arrangement of the Couples for the Dance.

In all Longways Country Dances the couples face each other, all the women on one side, all the men on the other, thus—

□ = man, ○ = woman.

① ② ③ ④ . . .

Top of the room.

Bottom of the room.

① ② ③ ④ . . .


The lines are some five feet apart, and the couples about two and a half feet apart.















In these dances, the figures or changes of position made by the various couples are the important points, not the steps, which are very simple, and yet these figures, though of infinite variety, are made up of few and simple elements.

One of the important methods of varying a dance is the way in which the various couples move up and down, or "progress" up and down the line, and one or two of these methods which occur in the dances here described may be given.

* Dances of the Olden Time, by Frank Kidson and Alfred Moffat, with Illustrations. Price 2/6. net.












- a) The commonest of all methods is for the 1st couple to finish at the bottom of the line, the 2nd couple then beginning the dance over again as leaders, and so the dance goes on ad lib.
- b) The 1st couple ends in 2nd couple's place, and proceeds to go through the whole dance again with the 3rd couple, then with the 4th, and so on. Meanwhile the 2nd couple stands still during one round of the dance, and then begins as a leading couple when the 3rd couple is free, thus

1, 2, 3, 4 etc. = the couples.
 = those dancing together.

A	1		2	3	4	5	6
B	2	1		3	4	5	6
C	2		3	1		4	5
D	3	2		4	1		5
E	3		4	2		5	1
F	4	3		5	2		6
G	4		5	3		6	2
H	5	4		6	3		1

It will be noticed that as each couple gets to the top, or to the bottom of the dance, it remains neutral for one round. ("Sweet William.")

- c) The third method of progression is rather more complicated. The 1st couple changes with the 2nd then with the 3rd then with the 4th, the 2nd couple remaining neutral meanwhile. When the 1st couple begins to dance with the 5th, the 2nd begins with the 3rd, or in other words, a couple can only start dancing at the top of the lines when there are two free couples below.

1		2	3	4	5	6	7
2	1		3	4	5	6	7
2	3	1		4	5	6	7
2		3	4	1		5	6
3	2		4	5	1		6
3	4	2		5	6	1	
3		4	5	2		6	7

It will be seen that as each couple gets to the top, it remains neutral for two rounds. ("La Belle Catherine.")

Number of Couples in a Set.

This is supposed to be unlimited, but for dances for children it is recommended to divide the lines into sets of 3 or 4 couples, with a little space between, so that every one may very quickly be dancing. The dances here are all described on the assumption that this plan has been adopted, unless it is otherwise stated in the description.

Music.

In most cases the music is continuous, and can be stopped at any suitable point, and the repeats must be according to the length of the set. The bars noted are for short sets, and two steps are allowed to the bar.

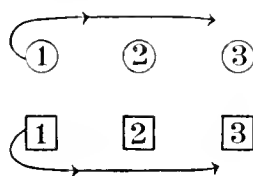
Steps.

In the Country Dances only a few steps are used,—walking, running, skipping, polka step—and the music usually dictates the step in any particular dance. In some cases a step is suggested, in others the choice is left to the teacher. Children naturally incline to a skipping step whenever the music allows it.

The most characteristic Country Dance steps are a springy walking step, and a running step, which is best described as an easy jog trot. Care should be taken with the children's position, and no slouching or diving should be permitted. The step is simple, natural, and graceful. In all the steps the arms hang down loosely by the sides. There is no pointing of the toe nor attitudinizing.

Explanation of Terms.

Cast off—The woman turns outward, i. e. to her right, and dances down behind the women, while the man turns outward, i. e. to his left, and dances down behind the men to the bottom of the line if nothing more is said, or to a place below one of the other couples as directed.



Cast up—The same movement, but performed by starting at the bottom and dancing up.

Lead up, lead down—Two people dance up, or down between the lines with joined hands.

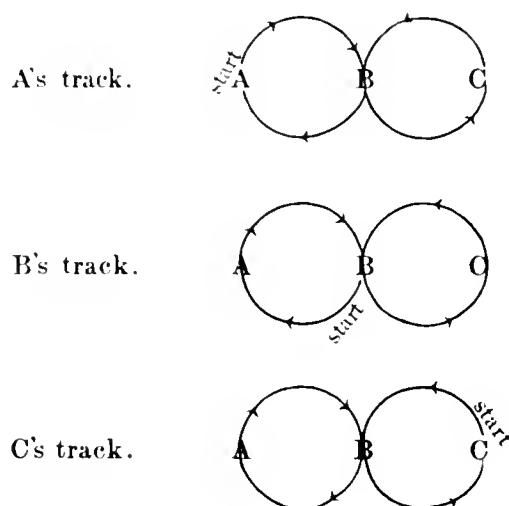
Set—This is a movement of courtesy, performed by two dancers to each other simultaneously. The two who are setting look at one another; each takes a step to the right, supporting the weight of the body on that foot, and draws up the left foot, then a step to the left drawing up the right foot. In the second part of this movement—the drawing of the left or the right foot up to the other—the foot is drawn up so that the heel touches the hollow of the other foot. The movement should be an easy and graceful one, the body being quite supple and allowed to sway with the foot movement.

Turn single—The dancer turns round on the spot with four small running steps, beginning with the right foot. The turn, unless specially directed otherwise, is always done clockwise—to the right.

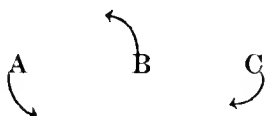
Foot it—The suggested meaning of this term is that the dancer keeps time on the spot with such step as is being used throughout the dance in which it occurs.

Hey—Danced by 3 people, the Hey means practically the tracing out of the figure 8, done in the following way—

The two end dancers turn outward—i.e. away from the centre—and from the extreme ends of the 8, trace it out; the centre dancer turns inward, and follows the one in front all the time. In teaching this to children, teachers will find it very helpful to draw out the figure 8 on the floor with chalk, and to make the children walk through the figure, before attempting to dance. In this way all difficulties are removed. The following diagrams show the track followed by each of the three dancers A, B, C, who are representing women in a Country Dance.



If the three partners were dancing the hey, then the track would correspond on their side.



The metronome mark will be found at the end of the description of each dance. This gives approximately the time of the dance, and is only to be taken as a general guide.

Up and Down.

- I. 1st man and 1st woman “set” and “cast off” below the 3rd couple, join hands and dance up to places again.

8 bars.

They now join right hands, dance down the centre (8 steps), turn and dance back to places again, releasing hands at the top.

8 bars.

- II. 1st man and 1st woman, followed by the others, cast off and meet at the bottom of the lines. They join hands here to form an arch, through which the other couples pass in order. The 1st three couples join hands, and dance once round in a ring.

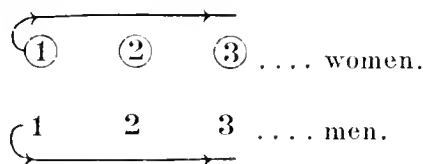
16 bars.

The dance begins again, and goes on ad lib.

Step—Running step suitable.

Terms—“*Set*”=A movement of courtesy. The two who are setting look at one another; each takes a step to the right and draws up the left foot, then a step to the left drawing up the right foot. The movement should be an easy and graceful one, the body being quite supple and allowed to sway with the foot movement.

“*Cast off*”= This means that the woman turns outward and dances down behind the women, the man the same behind the men, thus:—



Metronome figure—♩. = 116.

Up and Down.

COUNTRY DANCE.

C. 1770.

Allegro ma non troppo.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clef). The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Allegro ma non troppo.' The first system includes a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes in the treble, often beamed together, and chords and single notes in the bass. The piece concludes with a double bar line at the end of the sixth system.

Will o' the Wisp.

- | | |
|---|----------------|
| <p>I. The 1st couple joins nearest hands, and dances down between the lines as far as the 3rd couple. Here they separate, the woman going below and behind the 3rd woman and so back to her place, the man below and behind the 3rd man and so back to his place. They are followed in doing this by the 2nd woman and 2nd man.</p> | <i>8 bars.</i> |
| <p>II. The 1st two couples join hands to form a ring and in this formation dance once round.</p> | <i>8 bars.</i> |
| <p>III. The 1st couple joins right hands and dances down between the lines (8 steps). Here they turn and dance back to places.</p> | <i>8 bars.</i> |
| <p>IV. The 1st woman and 1st man cast off to the bottom of the set, 2nd couple now becoming leaders.</p> | <i>8 bars.</i> |
- Dance now begins again, and goes on ad lib.

Metronome figure — ♩ = 120.

Will o' the Wisp.

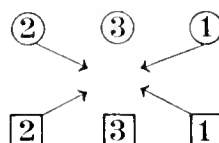
COUNTRY DANCE.

*Allegro ma non troppo.**First half of 18th century.*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a forte (*f*) dynamic marking. The third system returns to mezzo-forte (*mf*). The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at the end of the sixth system.

The Ball.

- I. 1st man and 1st woman cast off, taking the place below the 3rd couple, then turn and cast up behind them again to the top. 8 bars.
- II. The same two join right hands, dance down the centre between the lines, turn and dance up to the top again, separate and cast off, taking the place below the 3rd couple. 8 bars.
- III. 2nd woman and 1st man, and 2nd man and 1st woman 'set' to one another and turn single.



4 bars.

The 3 women join hands and run back 3 steps and forward 3 steps, while the men do the same. 4 bars.

(In running back or forward 3 steps, count 4, bringing the feet together on the 4th beat.)

2nd couple now leads and the dance begins again.

Term:— “Cast up” = Cast off, but in reverse direction.

Step = Skipping Step:— (A step and a hop, first with one foot, then the other. The hop is made forward rather than upward.)

Metronome figure — $\bullet = 120$.

The Ball.

COUNTRY DANCE.

1786.

Vivamente.

mf

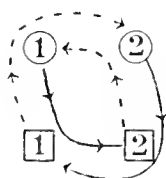
mf

f

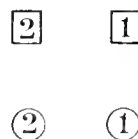
f

Peggy Perkins.

- I. 1st man and 2nd woman, and 1st woman and 2nd man change places at the same time—all keep to their *left*, so that they pass with their *right* shoulders touching. Thus —



The result being.



This takes 8 steps.

1st woman and 2nd man, and 1st man and 2nd woman join right hands and dance back to original places again, taking 8 steps.

8 bars.

- II. 1st woman and 1st man join right hands and dance down between the lines (8 steps), then back to places again, releasing hands. (8 steps)

8 bars.

- III. 1st woman and 1st man, followed by the others, cast off, and at the bottom of the line join hands to form an arch through which the other couples pass in order.

8 bars.

The dance begins again, and goes on again ad lib.

Steps — A skipping step throughout.

Metronome figure — ♩ = 120.

Peggy Perkins.

*Poco Allegro.**C. 1780.*

The musical score is written for piano in 2/4 time, D major (two sharps). It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings like accents and slurs. The piece begins with a treble staff entry in the first system, followed by a bass staff entry. The melody in the treble staff is characterized by eighth-note patterns and occasional sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and single notes. The score concludes with a double bar line at the end of the sixth system.

The Faithful Shepherd.

- | | |
|---|--------------------|
| I. 1st man and 2nd woman 'set' and "turn single." | 4 bars. |
| 2nd man and 1st woman do the same. | 4 bars. |
| II. 1st couple crosses over and finishes below the 2nd couple— i.e. the woman below the 2nd man, and the man below the 2nd woman (4 running steps)— then 'turn single'. | 4 bars. |
| The 1st man and 1st woman repeat the crossing over and the 'turn single' finishing on their proper sides, but below the 3rd couple. | 4 bars. |
| III. They now join right hands and dance up to the top again, "footing" or keeping time on the spot if they arrive in their places before the end of the phrase, releasing hands while doing so, then cast off and finish below the 3rd couple. | 4 bars.
4 bars. |
| IV. They then lead up the centre again, at the top they cast off, followed by the others, and at the bottom of the line join hands to form an arch, through which the others pass in order. | 8 bars. |

Step — Running step throughout.

Term — "*Turn single*" = Turning on the spot with 4 small running steps, turning being done to the *right*.

"*Footing*" — Note that in "footing" or keeping time, the dancers keep time with the same step as is being used throughout the dance.

Metronome figure — ♩ = 116.

The Faithful Shepherd.

(The Rustic.)

ALLEMANDE SUISSE.

Allegro moderato.

C. 1770.

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of six systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Allegro moderato.' and the piece is identified as 'ALLEMANDE SUISSE.' by 'C. 1770.'.

The score includes the following dynamic and articulation markings:

- mf** (mezzo-forte) at the beginning of the first system and in the third measure of the second system.
- cres.** (crescendo) in the fourth measure of the second system and the third measure of the third system.
- ff** (fortissimo) in the first measure of the fourth system and the first measure of the fifth system.
- mf** (mezzo-forte) in the fifth measure of the fourth system, the third measure of the fifth system, and the third measure of the sixth system.

Articulation marks, specifically accents (>), are placed above many of the notes throughout the piece.

Ash Wednesday.

- | | |
|---|----------------|
| I. 1st man casts off behind the 2nd man into the 2nd place, while the 2nd woman casts up behind the 1st woman to the top place. They turn single. | <i>4 bars.</i> |
| 1st woman and 2nd man do the same, and so all arrive in original places. | <i>4 bars.</i> |
| II. 1st couple gallops down the centre and up again. | <i>8 bars.</i> |
| In galloping down let the right foot be in front all the time, in coming up let the left foot be in front. | |
| III. 1st man and 1st woman cast off, followed by all the others, join hands at the bottom of the line to form an arch, all the others passing through in order. | <i>8 bars.</i> |

This dance is suitable for a large number of couples, and if arranged in this way, allow 16 bars of the music for Part III.

Metronome figure — ♩ = 120.

Ash Wednesday.

JIG.

Allegro.

C. 1750.

The musical score is written for piano in 6/8 time, marked 'Allegro.' The key signature is one sharp (F#). The piece consists of 30 measures, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic in the bass staff. The second system features a crescendo hairpin in the bass staff. The third system includes an accent (>) in the bass staff. The fourth system has an accent (>) in the bass staff. The fifth system includes an accent (>) in the bass staff. The sixth system concludes with a double bar line and repeat dots in the bass staff.

E - O.

- | | |
|---|---|
| <p>I. 1st two couples set to partners then cross over, the woman passing above her partner, with four running steps. They repeat the same to original places again.</p> | <p><i>8 bars.</i></p> |
| <p>II. 1st man and 1st woman cross over with four running steps, and take places below the 2nd couple, then clap hands and run over to their proper sides again. Hands are clapped on the 5th step.</p> <p>The same two join hands and lead down between the 3rd couple, separate and cast up behind the 3rd man and 3rd woman back to the second place again. Here they join right hands, lead up to the top, separate and cast off, taking the place below the 3rd couple, 2nd couple now becoming leaders.</p> | <p><i>4 bars.</i></p> <p><i>8 bars.</i></p> |

Note — The dance is arranged for the music *without* repeats.

Metronome figure — $\bullet = 120$.

E - O.
COUNTRY DANCE.

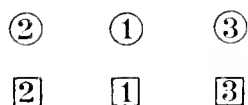
Allegro.

First half of 18th century.



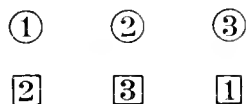
Danny.

- I. 1st man and 1st woman "foot it" two steps, then cast off, finishing below the 2nd couple — the position now being:—



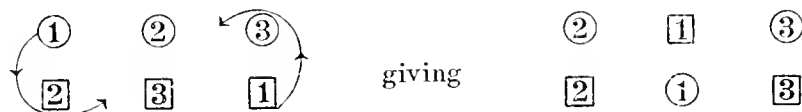
4 bars.

They again "foot it" two steps, then the woman casts up behind the 2nd woman to her own place again, while her partner casts down behind the 3rd man, the position now being:—



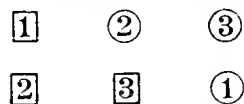
4 bars.

1st man and 1st woman again "foot it" two steps, then the woman casts down behind the 2nd man, and her partner behind the 3rd woman, in the following way:—



4 bars.

They again "foot it" two steps, then the woman casts down behind the 3rd man, while her partner casts up behind the 2nd woman to the top, giving:—



4 bars.

- II. 1st man dances down to his partner; they give right hands and turn to proper sides again.

4 bars.

They give right hands, lead up to the top, cast off, followed by the others, and form the arch through which all the others pass in order.

12 bars.

Step — Skipping step throughout.

Metronome figure — ♩ = 120.

Danny.

COUNTRY DANCE.

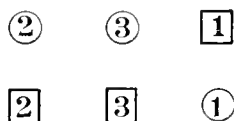
Con spirito.

First half of 18th century.

The musical score is written for a keyboard instrument in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The melody is primarily in the right hand, featuring several trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line at the end of the fifth system.

The Muffin.

- I. The 1st man and 1st woman cast off, pass below the 3rd couple, and change places, the new formation being:—



8 bars.

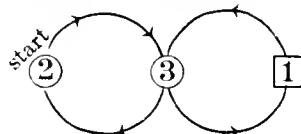
- II. The 2nd & 3rd women and the 1st man on their side, and the 2nd & 3rd men and 1st woman on their side dance the "hey."
- III. 1st woman and 1st man lead up to the top and take original places—woman passing in front of her partner. They then cast off, followed by the others, and form an arch at the bottom of the line, through which the others pass.

8 bars.

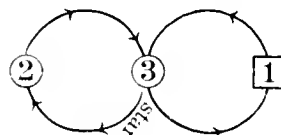
16 bars.

Term. The Hey:—When danced by 3 people this means practically the tracing out of the figure 8, done in the following way:—The two end dancers turn outwards, and from the extreme ends of the 8, trace it out; the centre dancer turns inward, and follows the one in front all the time. With the formation shown above, the track followed will be.—

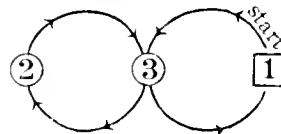
2nd woman.



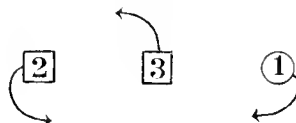
3rd woman.



1st man.



Meantime the other three are working in the same way.—



It is well with beginners to trace out these tracks on the floor with chalk, when everything will become perfectly clear.

Metronome figure — ♩ = 120.

The Muffin.

ALLEMAND.

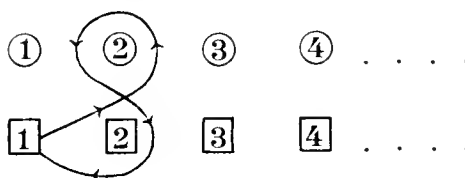
Poco Allegro.

C. 1750.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Poco Allegro' and the dynamics are 'mf non legato'. The score begins with a treble clef and a key signature of one sharp. The first system includes the tempo and dynamic markings. The music is composed of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line at the end of the sixth system.

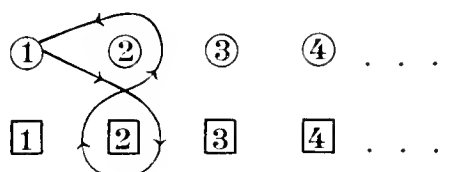
Sir Roger de Coverley.

- I. 1st man passes over below the 2nd woman, behind her, across and below and behind the 2nd man, and so back to his own place, his track being



6 bars.

The 1st woman passes in the same way below and behind the 2nd man, then below and behind the 2nd woman to her own place, her track being



6 bars.

- II. 1st man and 1st woman cross over below the 2nd couple, join both hands and dance round once and a half, until they are on their proper sides again.
- III. The same two join right hands, lead up to the top, separate, and cast off below the 2nd couple.
- Dance proceeds ad lib.

6 bars.

6 bars.

Step—Running.

Progression—The 1st couple moves down one place each round of the dance, and proceeds to dance with the next couple. The 2nd couple stand still for one round, and then start with the 3rd couple and so on.

Metronome figure — ♩ = 120.

Sir Roger de Coverley.

COUNTRY DANCE.

Con spirito.

1685.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 9/8. The first system includes the instruction *mf non legato*. The melody in the right hand is characterized by eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line at the end of the sixth system.

Sweet William.

- I. All join right hands, face the top of the room, dance forward 3 steps, and back 3 steps. Repeat. 8 bars.
- II. 1st man and 1st woman join both hands and dance once round, separate and cast off below the 2nd couple; meanwhile the 2nd man and 2nd woman turn single, then join right hands and lead up to the top place. 4 bars.
 1st man and 1st woman clap hands (own hands, then right hands across, own hands again, then left across) and cast up into their own place; meanwhile the 2nd man and 2nd woman turn single, join right hands, and lead down to their own place again. 4 bars.
- III. 1st man and 1st woman cross over and take places below the 2nd couple, giving right hands as they pass then turn single. 4 bars.
 1st man and 2nd woman, 1st woman and 2nd man clap hands— as described above, then all four join hands and dance half round. 4 bars.
 1st man and 2nd woman join hands and run back 3 steps. 1st woman and 2nd man doing the same at the same time. Release hands and set to proper partner. 4 bars.
 1st man and 1st woman cast off below the 2nd couple, while they— 2nd man and 2nd woman— join right hands and lead up to the top place, crossing to their proper side as they do so. 4 bars.

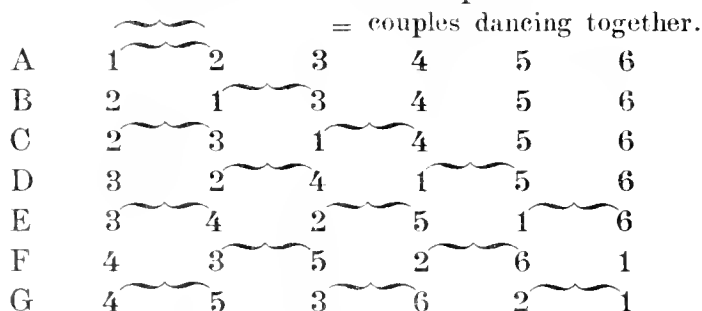
Step— Running step throughout.

Progression— In the first repetition of the dance, after all have repeated Part I, the 1st couple, now in the second place, proceeds to dance Parts II and III with the 3rd couple— the 2nd couple standing still in the top place. In the third repetition of the dance—after all have repeated Part I— the 1st couple, now in the third place, proceeds to dance Parts II and III with the 4th couple, and the 2nd couple with the 3rd couple, and so on throughout the dance.

The following diagram shows the progress of the couples—

A, B, C, D etc. = the repetitions of the dance.

1 2 3 4 etc. = the couples.



Metronome figure — $\text{♩} = 112$.

Sweet William.

BOURREE.

*Late 17th century.**A tempo giusto.*

mf non legato

f

mf non legato

f

mf

crescendo

mf

f

crescendo

f

8001

La Belle Catherine.

- | | |
|---|----------------|
| I. 1st man and 1st woman set and turn single. | <i>4 bars.</i> |
| 2nd man and 2nd woman set and turn single. | <i>4 bars.</i> |
| II. 1st man and 1st woman take right hands, lead down the centre, turn and lead up into the 2nd couple's place, while the 2nd couple moves up to the top. | <i>8 bars.</i> |
| III. The first 3 couples join hands to form a ring, and dance once round. (Running step.) | <i>8 bars.</i> |

Progression— The 1st couple moves into the 2nd place, and proceeds to dance with the 3rd couple and so on. Before any couple can start at the top as leaders they must have two free couples below them in the line—one couple to change places with in Part II, and a third to join in the ring in Part III, thus:—

A, B, C, D, etc. = repetitions of the dance.

1, 2, 3, 4, 5, etc. = couples.

~~~~~ = couples changing places in Part II.

[     ] = couples forming the ring in Part III.

|   |         |         |         |         |    |   |
|---|---------|---------|---------|---------|----|---|
| A | [1~~~~2 | 3]      | 4       | 5       | 6  | 7 |
| B | 2       | [1~~~~3 | 4]      | 5       | 6  | 7 |
| C | 2       | 3       | [1~~~~4 | 5]      | 6  | 7 |
| D | [2~~~~3 | 4]      | [1~~~~5 | 6]      | 7  |   |
| E | 3       | [2~~~~4 | 5]      | [1~~~~6 | 7] |   |

*Step*— In Part II—a “springy” walking step.

7 or more couples recommended for this dance.

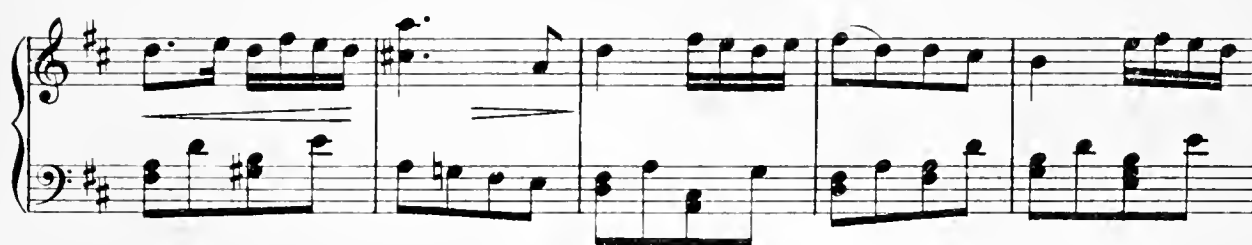
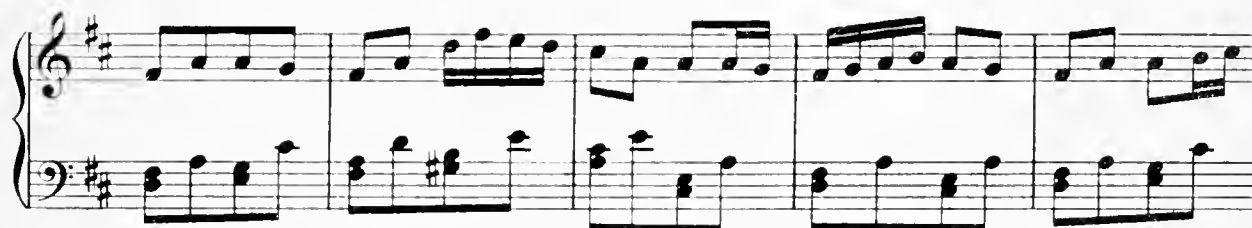
Metronome figure — ♩ = 120.

## La Belle Catherine.

ALLEMAND.

Con grazia.

C. 1780.



## All in a Garden green.

A Longways dance for 6.

- I *a*) Partners join right hands and face the top of the room. All run forward 3 steps and back 3 steps, release hands, face one another, set and turn single. *8 bars.*  
 Repeat (*a*) *8 bars.*
- b*) 1st man shakes hands with his partner 4 times, then the same with the 2nd woman, then with the 3rd woman— twice with the right hand and twice with the left. *6 bars.*  
 They (1st man and 3rd woman) join both hands, right above left, and <sup>WOMAN</sup> turns once round (4 running steps) clockwise, and once round counterclockwise. *4 bars.*  
 1st man now repeats (*b*), beginning with the 3rd woman. *10 bars.*
- II *a*) All turn to the right and run forward 3 steps, turn, and run forward to places again, thus:—
- 
- 1, 2 show how partners are facing.
- Set, and turn single. *8 bars.*  
 Repeat II*a*. *8 bars.*
- b*) Repeat I(*b*) but 1st woman doing what 1st man did. *20 bars.*
- III *a*) Partners link right arms, run once round and back to places (8 steps) set, and turn single. *8 bars.*  
 Repeat III(*a*), linking left arms. *8 bars.*  
*b*) Exactly as in I*b*. *20 bars.*

Metronome figure — ♩ = 96.

## All in a Garden green.

COUNTRY DANCE.

16th century.

Moderato.

The musical score is written for a keyboard instrument in G major (one sharp) and common time (C). It consists of six systems of two staves each. The tempo is marked 'Moderato.' and the dynamics include *mf*, *cres -*, *- cen -*, *do*, and *dim.*. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a final cadence in the right hand.

*mf*

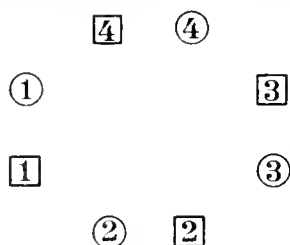
*cres - - cen - do*

*dim.*

*cres - - cen - do dim.*

## St. James' Park.

A square for 8 — 4 couples arranged as for Lancers.



- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| <p>I. Top and bottom couples (1 &amp; 3) join hands to form a ring, and dance half round, finishing in opposite places.</p> <p>Then the same 2 couples join hands to form a ring with the couple on their right, i.e. 1 with 4, 3 with 2, and dance once round.</p> <p>II. The two side couples (2 &amp; 4) do the same.</p> <p>III. All face partners, give right hands, and do grand chain all round, i.e. give right and left hands alternately until each reaches same place as he or she started from.</p> <p>Parts I, II &amp; III are now repeated to bring the couples back to their original places again.</p> | <p><i>4 bars.</i></p> <p><i>4 bars.</i></p> <p><i>8 bars.</i></p> <p><i>16 bars.</i></p> <p><i>32 bars.</i></p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|

*Step* — Running.

Metronome figure — ♩ = 96.



# St. James' Park.

35

COTILLION.

*Allegro vivamente.*

*C. 1780.*















